

AESTHETIC VALUE OF WAHYU MANGGOLO'S KETHOPRAK PERFORMANCE PRESENTING MAHESA JENAR SERIES "ALAP-ALAP JENTIK MANIS"

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Abstract

The purposes of this research are (1) to find out the aesthetic value of Wahyu Manggolo's *kethoprak* performances presenting Mahesa Jenar series *Alap-alap Jentik Manis* in the village of Tanjungsari, Jakenan in Pati Regency and (2) to depict the *kethoprak* performance there. This study uses a qualitative method depicting the aesthetic elements and the forming elements of the value in Wahyu Manggolo's *kethoprak*. The techniques of data collection are an interview, an observation, and a documentation. The results showed that there are five elements as parts of an aesthetic value in the performance. Those elements are shape, story, character, content, and characteristic, while seven elements to form the value are unity, complexity, intensity, stimulation or determinant, consequents as a means of recording emotional levels, moods, and characters.

Keywords: aesthetic value; *kethoprak*; character

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INTRODUCTION

Aesthetics is a term that closely relates to human life and as part of it, a human being basically has any desire to enjoy the aesthetics wherever and whenever he is. It makes his life more colorful since it comes to one's joy, sorrow, affection, fear, and regret. Life would be up and down, not in a monotonous degree. Aesthetics can reduce a stressful mind, provide entertainment, and create ageless appearance, since it easily affects one's emotions and human brain as the center of organs that can affect the working of other organs.

The scope of aesthetics covers the aesthetics of nature, moral, intellectual, and art. The aesthetics of nature encompasses the aesthetics that exists on the nature of God's creation. The intellectual aesthetics

encompasses the aesthetics of human behavior in accordance with the customs. The aesthetics of art includes acting or drama, fine art, music, and dance. *Kethoprak*, *Tayub*, puppets, and *Barongan* belong to this kind of aesthetics.

Kethoprak is a folk theater that raises legend of past life, such as epic and the life of the Royal family (Lisbijanto, 2013, p. 1). It also combines acting, fine art, music, and dance into a performance. It grows and develops in the eastern and southern parts of Central Java which includes the areas of Rembang, Blora, Purwodadi, Kudus, Demak, Pati, and Solo.

Wahyu Manggolo is one of the *kethoprak* groups in the village of Tanjungsari in Jakenan, Pati Regency under the direction of Mr. Sarjimin, otherwise called *Mogol*. He founded this group in 2007 to sa-

tisfy his desire to preserve the culture and has become a site for the artists to work. Since it was first established in 2007, it has always had many fans in every region both in and outside Pati Regency (an interview with Sarjimin on March 26, 2014).

One of the scenes played out in the show is the character of Mahesa Jenar series *Alap-alap Jentik Manis* which tells the story of the abduction of a beautiful woman named Jentik Manis, who was then rescued by Mahesa Jenar, whose real name was Tumenggung Ronggo Tohjoyo of Demak. Jentik Manis was the daughter of Ki Asem Gede, an advisor at Prambanan Kademangan. The story of Mahesa Jenar series *Alap-alap Jentik Manis* is different from others as it combines the acts of romance, infidelity, battle, and responsibility. This is the reason of high interest toward the play of Mahesa Jenar series *Alap-alap Jentik Manis*, so it is often requested by the audience to play in the stage. Another good point is that the story is often inserted some unique scenes that people prefer to see. The aesthetic value comes from the character of *Mban* and *dagelan* which has its own distinctive characteristics. *Mban* is characterized with her agile motions, following the floor pattern, resembling a dance with expressions fussy (*kenes*), flexible (*lurwes*), and flirting (*menthel*). The *dagelan* is so humorous and funny that can always create funny scenes and stories on the stage. This is the reason behind the conduct of research that is to find out the aesthetic value of Wahyu Manggolo's kethoprak performance Mahesa Jenar series *Alap-alap Jentik Manis*.

The main purpose to conduct the research is to find out first the aesthetic value in the play of Mahesa Jenar series *Alap-alap Jentik Manis* and second to find out some characteristics of kethoprak Wahyu Manggolo. Monroe Beardsley's and Thomas Munro's aesthetic theories are both combined to apply in the research to find out seven elements to form the value, such as unity, complexity, intensity, stimulation or determinant, consequents as means of recording emotional levels, moods, and characters, and the depiction of involuntary

physical reactions like unconsciousness.

This study formulated two problem statements; they are (1) What aesthetic value can be found in Wahyu Manggolo's kethoprak performances presenting Mahesa Jenar series *Alap-alap Jentik Manis* in the village of Tanjungsari, in Jakenan, Pati Regency? (2) How can the aesthetic value be formed in the play?

The purposes of the research are to find out the aesthetic value in Wahyu Manggolo's kethoprak performances presenting Mahesa Jenar series *Alap-alap Jentik Manis* in the village of Tanjungsari in Jakenan, Pati Regency and to depict the kethoprak performance there.

Widagdhho (2004, p. 63) mentioned that value is the psychological reality that should be clearly distinguished from the usability, as it belongs to the human psyche and not to his own will. The value is considered on an object until the truth of it can be proven. It is divided into two, subjective and objective values, or individual and societal values. The value is the background of mutual-cooperation activities among the villagers; it should be classified in the cultural values regarding the basic issue MM (the nature of human relationships). Koentjaraningrat (1993, p. 62) stated that the achievement-oriented value is the value which is concerned with exploration, parsimony, and competition. On the basis of mental properties, some changes of values are allowed, but not learning new values, so it's not a question of *afleren*, but *aanleren*.

Aesthetics

An aesthetic is a part of philosophy, derived from a sense of perceptions (Kutaha Ratna, 2007, p. 2). The elements of taste perception according to Thomas Munro (quoted by Haryono, 2010, p. 39) are four; they are (1) the determinant or the stimulus on the reproduction of aesthetics, themes and its parts, time and place; (2) Consequents as a means of recording emotional levels, moods, and characters, like in hand movements; (3) Moods, depictions of emotional levels (joy, agitation, impatien-

ce); (4) the depiction of involuntary physical reactions, such as unconsciousness. Sal Murgiyanto (2002, p. 37) described the aesthetic total comprehension requires not only the object, but also the subject that is able to perceive his works of art. Of both subjective and objective poles, there is a regular evaluation toward works of art. The observer, Menroe Beadsley, (Subandi, 2010, p. 91) mentioned three main characteristics that become the nature of aesthetic objects; they are unity, complexity, and intensity.

Performances

A performance can be defined as something that is worth in art and always attractive when watched. The satisfaction when enjoying it relies on the extent to which aspects of the souls involved in and the impression to obtain, so it gives rise to any change in himself. A performance has any considerations of artistic values, so that the connoisseur will obtain the aesthetic experience as the results of his observations (Jazuli, 2008, p. 59). Djoko Suryo, et al (Wibisana and Herawati, 2010, p. 51), divided the Javanese performance arts into four; they are folk dance, folk music, folk drama, and folk art recitation.

Kethoprak

The term of *kethoprak* according to Kawindrasusanto (Herawati, 2009, p. 7) presented in the workshop on 7-9 February, 1974 in Yogyakarta, is derived from the word *prak*, which is a sound of a traditional musical instrument *thiprak*. This musical instrument will produce sound ...*praak...praak... praak*. According to Djaka Lodang (Herawati, 2009, p. 7) *kethoprak* was initially a children folk game with a musical accompaniment *lesung* at the time of the full moon. It is nowadays a folk theater using Javanese language as a medium (Herawati, 2009, p. 7). It is also a form of theatre performed with the main elements of dialogue, *tembang* (song), and *dagelan* (slapstick) (Wibisana and Nanik, 2010, p. 45). It refers to the sound of *keprak*, a kind of wood percussion, serving as a sign giver

and a sign of dynamics (Simatupang, 2013, p. 159).

The History of Kethoprak

Kethoprak was first published by Raden Mas Tumenggung Wreksadiningrat in Bengawan, one of the areas in Surakarta in 1900s. In 1908, R.M.T. Wreksadiningrat held *kethoprak* performance with traditional music accompaniment *lesung*, *kendang*, *terbang*, and flute. The first group is called Sambeng under the direction of Wisingkoro. He was a subordinate of R.M.T. Wreksadiningrat. After the death of Wreksadiningrat, he had an initiative to set up a group of *kethoprak* as an effort to preserve it (Indiyah, 2009, p. 7).

Aesthetic Elements in Kethoprak

The supporting elements of *Kethoprak* consist of four; they are form, story, actor, connoisseur, and the content to be delivered to the audience.

Form

The element of form in *kethoprak* mainly concerns more in technical things including the stage, lighting, settings and properties, costumes, makeup, accompaniment and sounds, sound system, and language.

Story

Besides form, there is another main element to present in *kethoprak*. This is a story. The story has elements of theme and title, plot and atmosphere, characters, scenes, dialogue, and blocking.

Perpetrators and Connoisseur

Perpetrators and connoisseurs are the people involved in the performance both technically and non-technically. Those people in the criteria are the art director, actors, crew, and the audience.

Contents

The content is intended to be delivered to the audience through the presented works of art. This element consists of messages and ideas.

METHOD

Research methods comprise approach, location and objectives, techniques of data collection, data analysis technique, and data confirmation.

Research Approach

This study discusses the aesthetic value of *kethoprak* performances which is a unity of form complexity, aesthetic determinant from the story, intensity committed by the actors and connoisseur as well as the content delivered through the performances. The unity of form includes a stage, lighting, setting, costume, makeup, properties, accompaniment and sounds, and language. An aesthetic determinant of the story includes themes, titles, setting, plot, character, episode, scene, dialogue, and blocking. The intensity of the perpetrators and connoisseurs include art directors, players, crew, and audience. The audience will obtain messages and ideas through the content of the story that is delivered from the show.

A qualitative method is used to produce data in the form of implicit description about the forming elements of aesthetic value in Wahyu Manggolo's *kethoprak* performance, which include the form of the show, the story, the perpetrators and the connoisseurs, and the content or messages. The descriptive data about the aesthetic value are obtained without the use of complex calculations.

Bogdan and Taylor (Sumaryanto, 2007, p. 75) described the qualitative research as a research procedure generating descriptive data in the form of written or spoken words and behaviors that can be observed. The term of qualitative research is defined as research that does not require the calculation after observation, interviews, or document review (Moleong, 2011, p. 9).

Location and target of research

The location of the research is in Tanjungsari village Jakenan, Pati Regency and the target are the *kethoprak* group 'Wahyu

Manggolo'.

Location of Research

This research was conducted in Tanjungsari village Jakenan in Pati Regency. This location was chosen as it is the centre of Wahyu Manggolo's activities, like getting the placement of the properties, musical instruments, making the property, the stage, and the transit place. In addition, *kethoprak* is often performed in this village for celebrating marriage, circumcision, and events of gratitude expressions.

Target of Research

The research target is to find out the aesthetic value of Wahyu Manggolo's *kethoprak* performances presenting Mahesa Jenar series *Alap-alap Jentik Manis* in the village of Tanjungsari, Jakenan in Pati Regency. The form includes a stage, lighting, setting, costume, makeup, properties, accompaniment and sounds, language, and sound system. The story includes theme, title, plot, setting, character, episode, scene, dialogue, and blocking. The perpetrators and connoisseurs include an art director, actors, crew, and the audience. The contents include messages and ideas of the stories that can be obtained after watching; then, the audience should give a response after the *kethoprak* performance. This is due to these elements existing in the aesthetics value of the performance.

Data Collection Technique

Data collection techniques used in this research are the observation, interview, and documentation.

Observation

Some observations were intended to observe the activities in the secretariat of 'Wahyu Manggolo' before doing the performance on March 26, 2014. In addition, another observation was conducted during the performance on 29 March 2014 presenting Mahesa Jenar series *Alap-alap Jentik Manis* in Trikoyo village in Jake, Pati Regency. The activities observed include pre performance – before the stage was

founded – until the end of the show. The things to observe are the activities of the people involved in the show, the circumstances around the venues, the state of the stage, the story presented, the role management, and the accompaniment. The observations were also carried out before, during, and after the show. It was done to the actors, spectators, musicians, art director, stage crew, wardrobe, properties, musical instruments, costumes, makeup, sounds, and language.

Interview

Some interviews were conducted with people involved in the show; they are the group leader, actors, spectators, musicians, art director, stage crew, wardrobe, and the host. The interview with the group leader is to obtain information about the history of kethoprak, organization scheme, and the schedules of the show. The information about the level of difficulty and the players' satisfaction were obtained from the interviews with Mr. Judek Prakoso. The interview with Mr. Sarmin resulted the information about songs and the blend of traditional and modern music. The information on role management in the shows could be obtained from Mr. Diyan Karyono. The interview with Mr. Man resulted the information about the stage parts. The information about costumes and the treatment was obtained from Mr. Karnoto, while the information about the reasons behind preferring Mahesa Jenar series *Alap-alap Jentik Manis* to perform was from Mr. Dapur.

Documentation

The use of this technique is to obtain data in the form of video, photographs of the activities, and other information required in this research.

Technique of Data Validity

A data validity technique is a way to measure the validity of the acquired data. This technique is carried out from the informants through interviews about the research objects. This is intended to get the

non-subjective descriptive objects while the validity and truth can be expressed valid. A data triangulation is a verification of information from various sources, using various methods of data collection and often done by some researchers (Sumaryanto, 2007, p. 114). There are three triangulation techniques to carry out to ensure the validity of data; they are (1) data checking through sources; (2) data checking through the same sources with different techniques, and (3) data checking through the sources repeatedly in a different time.

Data Analysis Techniques

The use of data analysis with the inductive approach is intended to take the overall conclusion in the study, of any data obtained through interviews, observation, and documentation. The data are in the form of information on aesthetic values of Wahyu Manggolo's kethoprak performance, like the history, form elements, actors, and messages. The data obtained are described on the basis of the happenings in the field during the research activities. The data are analyzed continuously at the time the data are collected in the study. The process is in interconnected cycles and it deals each other, so the less or wrong data will then influence to the false conclusion. Completing data is a must before taking the final conclusion. Miles and Huberman (Sugiyono, 2010, p. 91) suggested that the analysis of qualitative data is done interactively and continuously until it has been completed, so the data is already surfeited. The activities in data analysis are data reduction, data display, and conclusion or verification. The data analysis activities according to Miles and Huberman can be explained as follows:

Data Reduction

The data reduction in this study was done and in progress since the determination of the principal issues, the problem statements, and the data collection techniques. The data that have been obtained are aesthetic values of form including the stage, lighting, setting, costume, make-up,

properties, accompaniment, sounds, sound and language. The story includes themes, titles, setting, plot, character, act, scene, dialogue, and blocking. The perpetrators and connoisseurs include an art director, actors, stage crew, and the audience. The last is the content that includes messages and ideas. All data were collected through observation, interview, and further documentation, then selected and examined to come to the conclusion and verification.

Data Display

The data display is done after the reduction and the classification of the various data of aesthetic values so as to be presented in the form of description.

Conclusion/Verification

A conclusion and/or verification is done after data reduction or focusing on related things to support the data, and data display in description; then, drawing conclusions is done in accordance with the existing theory. The aesthetic values of conclusion in the study are relevant to the theory used. However, the data found are sometimes totally different from the existing theory.

RESULT AND DISCUSSION

History of Kethoprak "Wahyu Manggolo"

Kethoprak Wahyu Manggolo was founded by Mogol on March 14, 2007. The word Wahyu Manggolo has the meaning *senopati* who gets revelation or guidance from God. The name "Wahyu Manggolo" means to remain tough and strong in the competition, but still under the guidance from God. Mr. Mogol said that he got the term 'wahyu', after being inspired from the glorious Koran, which means the people involved in this group will get fortune in life, whereas Manggolo is taken from the name of a *senopati*, and also having the root name of Mogol.

Aesthetic Value of Wahyu Manggolo's Kethoprak Performance Presenting Mahesa Jenar Series *Alap-alap Jentik Manis*

Aesthetic elements of the play Mahesa Jenar series *Alap-alap Jentik Manis* can be seen from the shape of the stage layout, lighting, backdrop, wardrobe, makeup, clear sounds, accompaniment, and sounds created. Other important things that affect the aesthetic values in Wahyu Manggolo's kethoprak performance are their totality and readiness in preparing all art needs in the performances. The perpetrators are the art activator that is directly related to the aesthetic value of performances that will be achieved. The show is considered perfect if the audience can understand the story; moreover, be able to receive the messages and the positive ideas of the story. However, when the audience feels excited and entertained with performances without knowing the meaning of the story, then the show was still deemed a success. The main purpose of performing arts is actually to provide entertainment to the audience.

Aesthetic Elements of Form

Forming elements of aesthetic value in Wahyu Manggolo's kethoprak performance include the stage, lighting, backdrop, property, makeup, wardrobe, accompaniment, sounds, and sound system.

The proscenium stage eases the audience to see the object clearly as if it was in the frame. The 6x9 meter-sized stage is very simple and has four wings on the right and left sides, that uses a particular concept, the fabric cover or drape, and a ten-painting backdrop. The first and second front side wings are painted to resemble the arrangement of bricks. The third and fourth back wings are painted to resemble a jungle. Most of the paintings on the stage resemble the arrangement of bricks, with the accessories of a statue image for the front part of the frame, and the top of the front stage is painted to resemble the top of the temple. The lighting is used during the scenes of Tidar Mount at the house of Simo Lodro Panutan and Sulastri, at Sumasih's house, at the house of Simo Lodro Panutan's old wife, and in the scene of *mban* in the *sendang*, at Samparan's house, and at Wirosobo's house. The red and

green lightings are shot from the right and left sides to give the effect of color on the object, even though it is simple, but the effect can increase the atmosphere life. The backlight is the blue sea, which is only rarely used for the scenes of *srampen* and war.

The backdrops used are Rumah Keraton (the Royal Palace), Alas Bolong, and Alas Buntu, while the property used is the regular stage property. They are stairs, the patih chair, the king chair, and the decoration board resembling a stone. This performance sometimes presents the properties of animal; they are two tigers, snakes, dogs, and pigs. The property used in war is swords, daggers, spears, keris, and axes.

The wardrobe of the performance is a fashion for villagers and self-designed ones since most of the scenes take place in the countryside where the highest social status in the story is a *demang* as the highest leader in the village.

Kethoprak players' dressing in the play is divided into two for the protagonist and antagonist actors. The dressings for the whole figures are almost the same. Male players' dressing is characterized dashing and handsome, while the antagonist players usually use a thick moustache, beard, thick eyeliner, and thick red blush on. Woman players both for the protagonist and antagonist have the same pretty dressing, while the differences of both casts are in tone and their wardrobe.

Sounds are the sound effects created to give emphasis and impression on some certain scenes. The sound effects are produced from a *keprak*, drums, a *pentasan*, animal-like human voices, and a keyboard to produce the effect of wind breeze, birds, and water. Sounds used are customized with the scenes. The musicians and the music operator should see the condition that occurs on the stage so that they will give the right effect.

The sound operator in kethoprak performances teams up with the owner of a sound system around the place of performance. A sound system can also be ordered from the host or the crew; it depends on the agreement between them. A microphone

is used as the loudspeaker which is hung above the stage aligned with the lights. All the microphones are well arranged in order to be easy and ready to use; just put it above the stage, and then it is briefly connected with a mixer. The microphone on the stage are particular to use during the performance. It may slightly be closer to the players so that the dialogue among the players could be heard clearly.

Elements of Aesthetic Value

The play of Mahesa Jenar series *Alap-alap Jentik Manis* tells about the disappearance of a girl named Jentik Manis who was kidnapped by Ki Samparan under the order of his brother Watu Gunung as he actually fell in love with Jentik Manis. Hearing that Ki Samparan had already kidnapped his daughter from the nannies (*mban*), the father of Jentik Manis, Ki Asem Gede, soon sought his daughter to the residence of Watu Gunung along with Mahesa Jenar and Ki Dalang Mantingan. Mahesa Jenar, whose real name was Tumenggung Ronggo Toh Joyo from Demak, could kill Watu Gunung and saved Jentik Manis to be returned to her father, Ki Asem Gede. Meanwhile, Mahesa Jenar also had another mission to look for the stolen heirlooms Kyai Nogososro and Sabuk Inten. After being conquered, Ki Samparan then became the court servant of Mahesa Jenar and Ki Dalang Mantingan. The husband of Jentik Manis, Wirosobo, envied Mahesa Jenar, who had saved his wife. Wirosobo was the man who could not walk. He would accept his wife back when he could take her directly from Ki Samparan. Knowing Wirosobo's jealousy to Mahesa Jenar, eventually Ki Samparan got an initiative to challenge Wirosobo, and finally he died in the hands of Wirosobo. Wirosobo received his wife back afterwards.

The play of Mahesa Jenar series *Alap-alap Jentik Manis* has 13 acts. Each lasts at least 15 minutes, but specifically the scene of *dagelan* (slapstick) and *mban* (nanny) takes longer duration about 45 minutes.

There are three to five scenes in one round and one scene has a duration of five

minutes. There are 64 scenes in the play of Mahesa Jenar series *Alap-alap Jentik Manis*.

The moods in the play are romantic, gripping, tense, sorrowful, upset, heart-breaking, frightening, panicky, intimate, formal, and funny.

The figures and characters in the play are Sinom Lodro Anom Panutan, Sulastri, Gendon, Sekayu, Sumarsih, Wilis, Jentik Manis, Ki Demang Penanggalan, Garwa, Baurekso, Gagak Ijo, Dalang Mantingan, Mahesa Jenar, Wiro, Ki Asem Gede, Samparan, Watu Gunung, and Wirosobo. The characters in the story are the protagonists and antagonists.

The dialog uses Javanese language, from the levels of *unggah ungguh*, like *ngoko lugu*, *ngoko alus*, *krama alus*, to the highest level *krama inggil*. *Ngoko lugu* is used in the story that deals with the villagers, soldier, *dagelan* (slapstick), and *mban* (nannies). The level of *ngoko alus* is used by the husband to his wife and the king to the queen. The level of *krama alus* and *krama inggil* is used from the younger to the older, to the stranger one, and at the scenes based on the title and the social status in the story.

The middle blocking deems more profitable and stronger as the audience can see clearly and focus. It is closer to the microphone so the players should not use loud volume in dialogue. Other blockings are rarely used because it is considered less strategic and less profitable.

Players and Connoisseurs in the show

An art director is the person who sets up the course of the story in kethoprak. This kethoprak group has two art directors; they are Mr. Diyan Karyono and Mr. Judek Prakoso.

A player is an artist who has the role of a character in kethoprak. The players also have their own fans from some areas. The permanent players are 38 people comprising 25 men and 13 women. There are 25 male players, comprising eight main players, 14 soldiers, and three men in *dagelan*. There are 13 female players, four main players and nine women as *mban*.

The crew is a person to provide any

things for staging. This group has 22 crew people, consisting of ten stage crew, seven property crew, and five wardrobe crew.

The satisfaction of the audience is a benchmark of the success of the show. The audience is the people who can judge whether the show is good or not. They reserve the right to pass judgement in accordance with their points of view. The audience tends to see the show simply to gain entertainment because the show in the village is rare. The main attraction for the people to come is in the *dagelan* and *mban*, even though they sometimes come for the good story.

Content of the Play

The messages delivered from the performance are on the players' responsibility and loyalty to the duties and obligations they own in accordance with the level of social status. The story of the play indicates a mutual cooperation among society, as a part of life aspects, which is shown when Mahesa Jenar helped Ki Asem Gede to free his daughter, Jentik Manis.

The idea or conclusion from the audience after watching the play is that it is a great story, and makes the audience be touched and enjoy the show.

Characteristics of Kethoprak "Wahyu Manggolo"

The scene interlude of *mban* and *dagelan* (slapstick) is one of the characteristics of this group's performance. It is different from other kethoprak groups' performances. *Mban* is characterized to dance with various motions and floor patterns. Those motions and floor patterns are very nice in accordance with the rhythm of the song. In addition, the whole nannies (*mban*) have power and passion in their motions to look same, cohesive, and clean. The direction of floor pattern is also same. The voice of *mban* is pretty good like a wedding *campursari* singer. The selection of songs considers the recent interest in music. *Mban* always sings requested songs so as to make the audience satisfied and not boring. The audience does not feel bored as they have certainly

known the songs so that they are able to sing together. It makes Wahyu Manggolo's kethoprak performance always in great demand. There are three persons involved in the dagelan group, they are Sugiyan-to, otherwise called Sendor, Eko Santoso or Gendon, and Sarjimin or Mogol. What makes the *dagelan* very interesting is in its creativity with various concepts, a good presentation with a humorous expression, delivering messages in each performance, and still retaining the etiquette. This *dagelan* group always presents good funny dynamic comedies that always make the audience laugh. An atmosphere of intimacy is built to entertain the audience.

Innovations and improvements have always been done to avoid monotony. The innovations in forms, stories, and the players' quality are aimed to add the quality of the show. Another innovation in the stage property and accessories is different from other groups. The innovation also occurs in the accompaniment which the well combination between modern accompaniments and the *balungan* instruments in Gamelan makes it good and harmonious to be heard. The musicians are always ready to carry out modern music quickly to open and to accompany every new song to meet the demand of the audience.

The hospitality of the players can be seen on almost all sessions toward the host of the event and the community around, so that people feel cared, valued, and respected. Their hospitality will be an extra point which distinguishes this kethoprak group from others. The good impression from society makes it more favored and can always be an option.

Aesthetic Value Forming Wahyu Manggolo's Kethoprak Performance presenting Mahesa Jenar series "Alap-alap Jentik Manis"

An aesthetic value forming in Wahyu Manggolo's kethoprak performance was the unity of form elements of the story, the perpetrator, the connoisseurs, and the contents to carry toward the audience.

The complexity of the play shown

in an appropriate scene composition and the selection of players matching for the character makes an impression that this performance has the dynamics. The lighting really supports and blends with the atmosphere. The image backdrop is impressing with its composition of living colors. Moreover, other strengths could be seen from the complexity of the shape of the stage with accessories and decoration, a nice blend of fashion and makeup colors in relevance to the characters, an interesting property with nice colors, setting, and proper use, a composition of the accompaniment matching with the moods, and the sounds that give impression and put emphasis on the scenes.

The intensity of the players and audience can be seen from their enthusiasm in taking roles in the show. Both of them aware of doing their duties and responsibilities in their appropriate portions without grumbling and complaining. The players do their best to create a nice and entertaining performance toward the audience.

The determinant to the rural-themed aesthetic reproduction, the time, and place of the events in each round can be clearly seen through the property and backdrop on the stage, while the protagonist and the antagonist characters can be seen through the players' tone and volume of dialogue, as well as their blocking in the middle of the stage, as the strongest point at the stage. The characters, themes, scenes, and dialogue are the determinants of aesthetic value forming in kethoprak performance.

A means of recording the emotional level is seen from every motion the players carry out during the dialog that represents the emotions of the characters.

The depiction of emotional levels is clearly seen from the atmosphere at each scene, how the actor deepens his character, how he talks especially in his tone, and the right makeup. While the depiction of physical representations in the play presenting Mahesa Jenar series *Alap-alap Jentik Manis* occurs when Gagak Ijo and Baurekso are unconscious after a fight with Mahesa Jenar, and also the death of Watu Gunung

and Samparan.

CONCLUSION

An aesthetic value in *Wahyu Manggolo's kethoprak* performance consists of five elements; they are form, story, actors, content, and characteristics. The aesthetic elements of form are related to the technical elements of the show, the story associated with the presentation to the audience and the players involved in the show, and the content, including an implied message, while the characteristics show the strengths of this group's performance mainly in its scene interlude, innovation, and hospitality.

An aesthetic value forming in *Wahyu Manggolo's kethoprak* performance presenting Mahesa Jenar series *Alap-alap Jentik Manis* is a good and harmonious combination of the unity of elements, complexity, intensity, determinant, consequent (emotional level recording), moods, depictions of emotional levels and temperaments, and portrayal of involuntary.

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